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AN INTRODUCTION TO AMDO TIBETAN LOVE SONGS,
OR *LA GZHAS*
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THE TERMS

La gzhas, or Amdo Tibetan love songs, are sung between young men and women to express their love to each other. Several terms are available for this type of love song in Amdo Tibetan. *La gzhas* is the most common term for such songs in written Tibetan, *la* meaning 'mountain pass' and *gzhas* 'song'. In oral Amdo Tibetan, it is *la-ye*, a homophone of the literary term. *Ri glu* literally means mountain song, and this term matches the Chinese term for love songs, *shan'ge*. These two terms indicate where this song is often sung, in the mountains, far away from houses, villages and tents, in places where there are few people around. *Rogs 'then* has a more romantic connotation, *rogs* meaning friend or lover, and *'then* meaning to pull, or hookup.

The lyrics of *la gzhas* express feelings between men and women. Typically, love songs can be divided into the following categories, resembling the progress of love between a young man and woman (Mtsho sngon zhing chen mang tshogs sgyu rtsal khang 1981):

- 1) *Tse mgo rtsom pa'i skor* 'Starting'
- 2) *Rogs 'grogs pa'i skor* 'Getting to know each other'
- 3) *Zhe mthun pa'i skor* 'Falling in love'
- 4) *Rogs dran pa'i skor* 'Longing for each other'
- 5) *Kha 'bral ba'i skor* 'Parting'
- 6) *Rogs 'gal ba'i skor* 'Breaking up'
- 7) *Bde mo 'jog pa'i skor* 'Farewell'

Stag 'bum thar and Skal bzang (2002) categorize the songs into more types, adding detail to the stages: 1) Starting; 2) Uncertainty or ordeal; 3) Promising to each other; 4) Getting to know

each other; 5) Falling in love; 6) Parting; 7) Longing for each other; 8) Sadness; 9) Breaking up; 10) Competing for a lover; 11) Ending the singing party. Some collections, such as Skal bzang and Skal bzang don grub (1993), include 'others' or 'new collections' in the list, which obviously means that categories other than those listed above are available. It is also common to find other divisions.

The love songs are in even-syllable poetic formats. Each song usually consists of two parallel stanzas, the first being metaphorical and the second containing the literal meaning. Each stanza has between two and sixteen lines, but most commonly features four to six lines, with mostly seven syllables in each line.

In 2006, the government of Mtsho lho (Hainan) Tibetan Autonomous Prefecture nominated *la gzhas* to be included among the first group of items listed in the national level intangible cultural heritage register by the State Council of China, and Chos skyid sgrol ma, a woman born in a rural village in Khri ka (Guide) County, was nominated as the genre's exemplary tradition-bearer.

SOCIAL NORMS OF *LA GZHAS*

La gzhas are sung in most Amdo Tibetan areas. Amdo roughly means the northeast part of the Tibet Plateau according to traditional Tibetan geography, which, in today's administrative division of China, includes Qinghai Province, except Yul shul (Yushu) Autonomous Prefecture; Kan lho (Gannan) Tibetan Autonomous Prefecture and Dpa' ris (Tianzhu) Tibetan Autonomous County in Gansu Province; and Rnga ba (Aba) Tibetan Autonomous Prefecture in Sichuan Province.

In daily life, *la gzhas* are mostly sung in the mountains or grasslands, by young male and female herders, alone or to each other. In farming areas, these songs are often heard when young women are weeding in the barley or wheat fields. They may also be sung in gatherings of young men and women during festivals. Individuals also commonly sing *la gzhas* alone, while herding yaks and sheep on the grassland, or on mountain slopes. It is also not uncommon that herding men and women sing to each other from a distance during

herding, regardless of whether they know each other or not.

However, there are delicate norms relating to the situations in which it is appropriate to sing love songs. One basic taboo is that one should not sing *la gzhas* in the presence of close relatives of the opposite sex, that is, for a girl to sing in the presence of grandfather, father, uncles or brothers, or for a boy to sing in the presence of a grandmother, mother, aunts, or sisters. It is even inappropriate for these two sides to be at a singing party at the same time. Even listening to and talking about love songs and other 'delicate matters' is inappropriate between father and daughters, mother and sons, or brothers and sisters. Therefore, the right circumstances are important for singing *la gzhas*.

Nonetheless, the norms vary slightly from region to region. During the Glu rol festival in Reb gong Tibetan villages, there is one occasion on which singing love songs is a part of a performance by young men and women, in front of an audience of villagers, including these performers' close relatives. Also, during the summer *lab tse* festival, a ritual offering for the mountain deities, in Khri ka (Guide) County, singing *la gzhas* is an essential part of the ceremony.

What are the appropriate situations for singing these love songs, then? The most obvious answer would be that they are sung between men and women who are not close biological relatives. This could be between individuals or groups, with the latter being more common, as they are often sung during gatherings as a form of entertainment or competition.

Singing Amdo love songs, therefore, is appropriate when a young man and women 'fall in love with each other' and express feelings. We do not need to doubt the primary function of love songs, which is to express true feelings between men and women, but there are also romantic cases in which a man and a woman get to know each other through singing *la gzhas* and fall in love with each other afterwards. In practice, the singing can also be a form of entertainment or competition, in which cases one should not take the meaning of the songs too seriously. It occasionally happens that a Tibetan sings *la gzhas* to a non-Tibetan during a party, and the latter is astonished to learn the meaning of the song through translation – which might be "You're the only one for me in this life and I want to

marry you" – and does not know how to deal with such a sudden 'crush'. If one has a little knowledge about this particular culture, he or she could avoid such embarrassment with ease; the latter can even sing back, expressing their own 'true love'.

Love song competitions between men and women are popular during festivals and other gatherings. For instance, in Rdo sbis Township, Xunhua County, Qinghai Province, on the fifth day of the fifth month according to Chinese lunar calendar, the Lnga ba'i dbyar ston summer festival is held. During the festival, young men and women go on a 'pilgrimage' to a *stupa* in the area. In the afternoon, they gradually gather in a willow forest about one kilometer from the stupa, in order to realize the real purpose of this 'pilgrimage' day. Men from the same village form a group and send messengers to invite a group of women from another village as singing partners. The men and women then sit in two circles near each other and start the singing party. For a good singer, it is common to sing hundreds of love songs, not only without repetition, but also in direct reply to their partners' songs. It is said that some can sing for a few days.

Consequently, the art of Amdo *la gzhas* is not only in the beauty and richness of the lyrics, but also lies in the competitive element between the singing and response. Singers need a comprehensive repertoire in order to be able to make a well-judged response to a challenging song, one which might not only conquer one's counterpart, but also attract praise from the audience. Success in *la gzhas* singing competitions does not depend so much on the number of songs one can sing, as on the talent, sharpness, and creativity of one's singing. And of course, voice is always an essential quality for a singer of any type.

While talent, sharpness, and creativity are some qualities for good *la gzhas* singers, they should also be able to memorize a large number, usually hundreds, of songs. There are already hundreds of common *la gzhas* lyrics, passed down for generations, which form a foundation for this singing practice. Yet there are no fixed answers to any song and thus the singer chooses the most appropriate lyrics as the singing evolves. With a rich database of memorized lyrics, it is not difficult for a singer to improvise for a given situation by modifying the lyrics, using similar patterns or elements. Therefore, although the

practice of memorizing songs might seem to hinder creativity, it has never actually stopped singers from creating new lyrics and melodies. I will present some new love songs at the end of this paper.

Diplomacy is an important aspect of singing love songs. In Rdo sbis, for instance, it might be a delicate matter for a group of men from a village to invite a group of women from another village to sing love songs with them. While such invitations might be common practice during festivals, they may lead to conflict if a group of men from outside visit another village at night, as sometimes happens, to organize its young women to sing love songs. In this male-dominated society, male villagers' permission is essential for such gatherings. While the young women informing their male villagers about such party is one way to solve the problem, seeking a 'diplomatic' solution by the visiting men's side and asking for permission for the activity from the men of the host village may be a more effective way. In this way, the visitors not only get permission, but also, most probably, receive logistic assistance from the men of the host village.

PREVIOUS STUDIES

Few studies are available on *la gzhas*,¹ as those who have conducted research on this topic have mentioned (Lha lung tshe ring 2008:3, Me tog skyid (2012:1). While there may be various reasons for this, one must be that few 'respectable' Tibetan writers are willing to touch this 'pornographic' topic – it is almost like discussing sex in public – particularly in a very conservative society. Another reason may be that in the past, most Tibetan scholars had strong religious backgrounds and thus were not interested in such secular topics.

However, some writers have made efforts to study this elusive topic. Several papers are available on this topic. Mtsho sngon zhing chen mang tshoks sgyu rtsal khang (1981) was probably the first publication of a *la gzhas* collection in Tibetan history. After this, more collections became available: Skal bzang and Skal bzang don grub (1993); Stag 'bum thar and Skal bzang (2002); Sha bo tshe ring (2011); and Bka' ma mkha 'bum and Tshe rgyal (2012). Among these,

¹ My study deals only with the Tibetan literature on the topic.

Skal bzang and Skal bzang don grub (1993) includes a section of newly created songs, which represents the evolution and enrichment of the *la gzhas* genre. G.yang mo skyid's (2013) substantial volume on Tibetan folk culture gives a very brief introduction to *la gzhlas*. Lha lung tshe ring (2008) and Me tog skyid (2012), both graduate theses, are the most detailed studies so far on the topic. Both studies provide detailed backgrounds and information on the social norms for singing these songs, and give examples of each stage of the singing process. However, neither of them has studied the art of singing and responding.

STUDY METHODOLOGY

This study is based on my familiarity with Amdo love songs as well as many years of participation in *la gzhlas* singing. While I am rather familiar with the social norms of this singing practice, I am not myself a singer of this tradition and know very few songs. The aim is not only to provide a basic introduction to the social practice of this singing tradition, but also, more importantly, to illustrate the artful communication between two singers – the skills used in expressing feelings in antiphonal singing. For this reason, I am specifically required to have a good collection of songs in mind and obtain certain knowledge of the logic of singing, i.e., how to respond to a song appropriately. However, this is exactly the challenge I face, although I do have a certain 'common sense' about it. In order to overcome this limitation, I consulted some singers in my rural home place,² and also listened to recorded singing competitions. Most examples of songs in this paper are chosen from published love song books.

This paper focuses on the lyrics of *la gzhlas* and does not compare *la gzhlas* with similar songs in other Tibetan regions, such as Khams and Central Tibet, nor with similar singing traditions of other ethnic groups in the region, such as *hua'er* in northwest China.

² I consulted Skal bzang rin chen, Rdo rje rgyal, and Rig 'dzin in 'Dod rtse Village, Rdo sbis Township, Xunhua County, Qinghai Province in 2014.

THE LOVE SONGS

Now I turn to the songs, themselves, following the order mentioned above.

Rtse mgo rtsom pa'i skor 'Starting'

These stanzas allow singers to introduce themselves to each other, as well as greet the audience. Singers who have not sung to each other in the past will get to know each other and those who already know each other will greet each other by singing. When only young men and women gather together, singing *la qzhas* can start directly.³

Male (Stag 'bum thar and Skal bzang 2002:1)

- १ ଦୟା'କେ'ଶର୍ଷ'ଦେବ'କ'କେ'ଶର୍ଷ'ଦେବ'
- २ କେ'ଶର୍ଷ'ଦେବନ୍ତା'ଶ୍ରୀ'ଶବ୍ଦ'ଦେବ'ଦେବ'
- ३ ଶୁଦ୍ଧ'ଜାତ୍ୟକ'ହେତୁ'ଶୁଦ୍ଧ'ଜାତ୍ୟକ'ଦେବ'
- ४ ଶ'ଦ୍ଵା'ଶ'ଦ୍ଵା'ଶବ୍ଦ'ଦେବ'ଶ'ଦ୍ଵା'ଶ'
- ५ ଶୁଦ୍ଧ'ତ୍ରି'ଶ'ଶବ୍ଦ'ଶ'ଶବ୍ଦ'ଦେବ'
- ୬ ଦ୍ୱି'ଦ୍ୱି'ଶ'ଶବ୍ଦ'ଦେବ'ଶ'ଶବ୍ଦ'ଦେବ'

- ୭ ଦୟା'କେ'ଶର୍ଷ'ଦେବ'କ'କେ'ଶର୍ଷ'ଦେବ'
- ୮ କେ'ଶର୍ଷ'ଦେବ'କେ'ଶର୍ଷ'ଦେବ'ଦେବ'
- ୯ ଶ୍ରୀ'ଶବ୍ଦି'ଶୁଦ୍ଧ'ଶ'ଶବ୍ଦ'ଶ'ଶବ୍ଦ'ଦେବ'
- ୧୦ ଶୁଦ୍ଧ'ଦେବ'ଶ'ଶବ୍ଦ'ଶୁଦ୍ଧ'ଶ'ଶବ୍ଦ'ଦେବ'
- ୧୧ ଦ୍ୱି'ଦ୍ୱି'ଶ'ଶବ୍ଦ'ଶୁଦ୍ଧ'ଶ'ଶବ୍ଦ'ଦେବ'
- ୧୨ ଦ୍ୱି'ଦ୍ୱି'ଶ'ଶବ୍ଦ'ଶୁଦ୍ଧ'ଶୁଦ୍ଧ'ଶ'ଶ'

¹ Let me sing the starting song,

² Sing the starting song to the sky.

³ Let me pitch the blue sky as a pavilion,

³ To make the lyrics easier to read, I use a reading pronunciation of Tibetan terms based on Amdo Tibetan, rather than transliterating the terms in Wylie. For example, I write Atse Datse instead of *a rtsed da rtsed*.

- ⁴ Stretch out the ground as a carpet,
- ⁵ And invite the sun and moon as guests,
- ⁶ While also entertaining the numerous stars.

- 7 Let me sing the starting song,
- 8 Sing the starting song to the great village.
- 9 Let me pitch the black tent as a pavilion,
- 10 Stretch out the rugs from Upper U-Tsang as carpets,
- 11 And invite both our own villagers and others as guests,
- 12 While also entertaining the numerous friends.

Female (Stag 'bum thar and Skal bzang 2002:1-2)

- ୧ ଦ୍ୱାରା କେଣ୍ଟାର୍ଥୀର୍ଥକେ କେଣ୍ଟାର୍ଥୀର୍ଥ
- ୨ କେଣ୍ଟାର୍ଥୀର୍ଥକେନ୍ଦ୍ରସମ୍ବନ୍ଧାବ୍ୟକ୍ରିୟାର୍ଥକେନ୍ଦ୍ର
- ୩ ସମ୍ବନ୍ଧାବ୍ୟକ୍ରିୟାର୍ଥକେନ୍ଦ୍ରସମ୍ବନ୍ଧାବ୍ୟକ୍ରିୟାର୍ଥକେନ୍ଦ୍ର

4 ଦ୍ୱାରା କେବଳ ବିନ୍ଦୁ କେବଳ ବିନ୍ଦୁ
 5 କେବଳ ଶ୍ରୀ କେବଳ ଶ୍ରୀ ବିନ୍ଦୁ
 6 ବିନ୍ଦୁ ବିନ୍ଦୁ ଶ୍ରୀ ଶ୍ରୀ ବିନ୍ଦୁ ବିନ୍ଦୁ

- ¹ Let me sing the starting song,
- ² Sing it to the snowy mountains,
- ³ Sing it to offer a white scarf to the white snow.

- ⁴ Let me sing the starting song,
- ⁵ Sing the starting song to the great village,
- ⁶ Sing it to pitch a love song pavilion.

Male (Stag 'bum thar and Skal bzang 2002:5-6)

- ୧ ଶାର୍ଣ୍ଣକେନ୍ଦ୍ରବାଣୀ
- ୨ ଶାର୍ଣ୍ଣକେନ୍ଦ୍ରବାଣୀଶ୍ରୀଶ୍ରୀକୃଷ୍ଣପ୍ରମାଣୀ
- ୩ ଶାର୍ଣ୍ଣକେନ୍ଦ୍ରବାଣୀଶ୍ରୀଶ୍ରୀକୃଷ୍ଣପ୍ରମାଣୀ
- ୪ ଶାର୍ଣ୍ଣକେନ୍ଦ୍ରବାଣୀଶ୍ରୀଶ୍ରୀକୃଷ୍ଣପ୍ରମାଣୀ

5 ལ'ଆ'କୋ'ନ୍ଦ'କୋ'ତ୍ତେ'ଶ'କୁ
 6 སୁ'ମୁ'ଶ'କେ'ଶ'ଶୁ'ଶ'କେ'ଶୁ'ନ୍ଦ
 7 ཁ'ଶା'କେ'ଶ'କେ'ଶୁ'ନ୍ଦ'ନ୍ଦ'ଶ'କେ'ଶ'କେ'ଶୁ'ନ୍ଦ
 8 ད୍ୟ'ନ୍ଦ'ଶ'କେ'ଶୁ'ନ୍ଦ'ନ୍ଦ'ଶ'କେ'ଶ'କେ'ଶୁ'ନ୍ଦ

¹ In the place named Upper Atse Datse,
² A *dzo* and *dzomo*⁴ are playing with their horns,
³ It is not that they want to compete with each other,
⁴ We two play, following that example.

⁵ In a place named Lower Atse Tatse,
⁶ A boy and a girl are playing with words,
⁷ It is not that they are really quarrelling,
⁸ We two play, following that example.

Female (Stag 'bum than an Skal bzang 2002:6)

1 ཁ'ନ୍ଦ'ନ୍ଦ'ଶ'ଗ'ତ'ନ୍ଦ'ଶ'ନ୍ଦ'ନ୍ଦ
 2 ཁ'ଶ'ଶ'ନ୍ଦ'ନ୍ଦ'ଶ'କ'ଶ'ନ୍ଦ'ନ୍ଦ
 3 ཁ'ଶ'ଶ'ନ୍ଦ'ନ୍ଦ'ଶ'କ'ଶ'ନ୍ଦ'ନ୍ଦ

4 ཁ'ଶ'ଶ'ନ୍ଦ'ନ୍ଦ'ଶ'କ'ଶ'ନ୍ଦ'ନ୍ଦ
 5 ཁ'ଶ'ଶ'ନ୍ଦ'ନ୍ଦ'ଶ'କ'ଶ'ନ୍ଦ'ନ୍ଦ
 6 ཁ'ଶ'ଶ'ନ୍ଦ'ନ୍ଦ'ଶ'କ'ଶ'ନ୍ଦ'ନ୍ଦ

¹ The (monastery in) Upper U-Tsang is like the sun,
² The golden roof ornament is like the shining moon,
³ I will go there with the expectation of glimpsing the gods.
⁴ The great village is the like the sky,
⁵ And the young lovers are like stars,
⁶ I will go there with the expectation of playing with them.

⁴ *Dzo* (*mdzo*) is the general term for a crossbreed of a cow and a yak, and *dzomo* (*mdzomo*) is the term for its female.

There is another situation for commencing love songs, but it is trickier. For instance, during a village wedding, at which individuals of all ages are in attendance, it is common to sing folk songs as part of the celebration. As the night goes on, young adults may want to switch to sing love songs instead of folk songs, but uncles and aunts, or other relatives, still remain in the audience. Then, young men might quietly ask a senior man for permission to sing love songs, which is usually granted. Then a young male singer will stand up to sing the following 'ice-breaking' song:

¹ ར' གྱର୍ଦ୍ଚ ར' ར୍ଦ୍ର ར' ར୍ଦ୍ର ར' ར୍ଦ୍ର ར' ར୍ଦ୍ର

² ད' གྱର୍ଦ୍ଚ ར୍ଦ୍ର ཁ୍ର ད' གྱର୍ଦ୍ଚ ར୍ଦ୍ର ཁ୍ର

³ ད' གྱର୍ଦ୍ଚ ར' ར୍ଦ୍ର ཁ' གྱର୍ଦ୍ଚ ར' ར୍ଦ୍ର

⁴ ད' གྱର୍ଦ୍ଚ ར' ར୍ଦ୍ର ཁ' གྱର୍ଦ୍ଚ ར' ར୍ଦ୍ର

¹ If there are high mountains, please be lowered,

² I, the Garuda, the king of birds, will take off.

³ If there are individuals who should 'respect' each other, please be cautious,

⁴ As I am going to sing great secular songs.

With this obvious warning song, seniors, and those whose close relatives of the opposite gender are among the youths, will depart, leaving the space open for young adults. Having secured this safe ground, young men and women can start singing love songs.

Rogs 'grots pa'i skor 'Getting to Know Each Other'

After greeting each other, the two sides begin to test each other by expressing their uncertainties about and interest in each other.

Male (Skal bzang and Skal bzang don grub 1993:43)

- ¹ ལ་ཀ་ཆད་ສිංහ་ංච්ඡ
- ² සිංහාංච්ඡ පිළිංච්ඡ
- ³ දි මිශ්ඨ මුද්ද ප්‍රේෂා සිංහා
- ⁴ සිංහාංච්ඡ ප්‍රේෂා මුද්ද සි

- ⁵ සිංහාංච්ඡ ප්‍රේෂා මුද්ද
- ⁶ ප්‍රේෂා මුද්ද යා පිළිංච්ඡ
- ⁷ දි මිශ්ඨ මුද්ද ප්‍රේෂා සිංහා
- ⁸ මුද්ද මුද්ද ප්‍රේෂා මුද්ද සි

- ¹ In the orchard of Kamdo,
- ² It's not that there are no tasty fruits,
- ³ But according to my particular interest,
- ⁴ I'd prefer to eat the grapes.

- ⁵ In the great village's singing party,
- ⁶ It is not that no attractive ones are present,
- ⁷ But according to my particular interest,
- ⁸ I'd prefer to befriend you.

Female (Skal bzang and Skal bzang don grub 1993:46-47)

- ¹ ස්න්දු වුන්ස් මුද්ද මුද්ද
- ² ස්න්දු උක්ද් සි උක්ද් මුද්ද
- ³ ස්න්දු උක්ද් සි උක්ද් මුද්ද
- ⁴ දා මැන්ද් මුද්ද මුද්ද මුද්ද
- ⁵ මුද්ද මුද්ද මුද්ද ස්න්දු

- ⁶ ස්න්දු උක්ද් මුද්ද මුද්ද මුද්ද
- ⁷ ස්න්දු මුද්ද මුද්ද මුද්ද මුද්ද
- ⁸ ස්න්දු මුද්ද මුද්ද මුද්ද මුද්ද
- ⁹ දා මැමුද්ද මුද්ද මුද්ද මුද්ද
- ¹⁰ මුද්ද මුද්ද මුද්ද ස්න්දු

- ¹ You, the big dipper in the North,
- ² Is your beam of light straightforward?
- ³ If your beam of light is straightforward,
- ⁴ I shall abandon the moon from my heart,
- ⁵ Abandon it, and shall fall in love with you.

- ⁶ You, the popular girl in the great village,
- ⁷ Will you have feelings for me if we are together?
- ⁸ If you will have feelings for me once we are together
- ⁹ I shall abandon my duplicitous lover,
- ¹⁰ Abandon her, and give my heart to you.

Male (Stag 'bum thar and Skal bzang 2002:106)

1 ཁྱାର୍ଦ୍ଦ୍ଵାରାକ୍ଷେତ୍ରରେ
 2 ଶ୍ରୀମିଶ୍ଵରାକ୍ଷେତ୍ରରେ
 3 ବାପ୍ତିଶ୍ରୀପ୍ରଦ୍ବନ୍ଦବାପ୍ତିଶ୍ରୀ
 4 ଶ୍ରୀଶ୍ଵରାକ୍ଷେତ୍ରରେ
 5 ଶ୍ରୀଶ୍ଵରାକ୍ଷେତ୍ରରେ

- 6 ཁྱଶ୍ୱା'ତୁଦ୍-ଭ୍ରାତ୍ରୀ'ଦ୍-ବାହ୍-ର୍ଷୀ
- 7 ତ୍ରୁତ୍-ରୀଶା'ନୁଦ୍-ର୍ତ୍ତିଶା'କ-ସନ୍ଦନ୍-ର୍ଷୀ
- 8 ଶ୍ରୀ'କର୍ତ୍ତବ୍-ଯୀ'ଶା'କର୍ତ୍ତବ୍-ଯୀ
- 9 ଯୁଦ୍ଧା'ଶ'କ'ମରକ'ନନ୍ଦକ'ଶୀ
- 10 କି'ମନ୍ଦରଶ'କ'ର୍ତ୍ତିଶା'କ'ର୍ତ୍ତିଶା'କ

- ¹ Oh horse, white as an egg,
- ² As soon as I saw you, I wished to ride you.
- ³ But the path is long and narrow,
- ⁴ And stones on the way are sharp and angular,
- ⁵ Thinking of that, I fear to ride you.

- 6 Oh darling, dear to my heart,
- 7 As soon as I saw you, I wished to be with you.
- 8 But the rumors in the village are vicious.
- 9 And the parents are ruthless,
- 10 Thinking of that, I fear to fall in love with you.

Female (Stag 'bum thar and Skal bzang 2002:108)

- ¹ ཡྱନ୍ତ୍ରେ རେ ར୍ତ୍ୱିଦ୍ୱାରା ལାମ୍ରି
- ² ଶ୍ରୀଦ୍ଵାରା ରେ କ୍ରୂଦ୍ୱାରା ରେ ଶାହିନ୍ଦା
- ³ ମିଦ୍ୟାଏସାରା ଶାହିନ୍ଦା କ୍ରେ ସନ୍ଦିନ୍ଦା କ୍ରେ ସନ୍ଦା
- ⁴ ଶ୍ରୀଦ୍ଵାରା ରେ କ୍ରୂଦ୍ୱାରା ସନ୍ଦିନ୍ଦା କ୍ରେ ସନ୍ଦା
- ⁵ ଶ୍ରୀଦ୍ଵାରା ରେ କ୍ରୂଦ୍ୱାରା ལାମ୍ରି
- ⁶ ଶ୍ରୀଦ୍ଵାରା ରେ କ୍ରୂଦ୍ୱାରା ରେ ଶାହିନ୍ଦା
- ⁷ ମୁଖ୍ୟାଶାପକର୍କେ ସନ୍ଦିନ୍ଦା କ୍ରେ
- ⁸ ଶ୍ରୀଦ୍ଵାରା ରେ ସନ୍ଦିନ୍ଦା ସନ୍ଦିନ୍ଦା କ୍ରେ

- ¹ Oh cuckoo, dear to my heart,
- ² Please pass the forested mountains and come over.
- ³ Although it is true that my branches are weak,
- ⁴ I guarantee that you'll never fall down to the ground.

- ⁵ Oh darling, dear to my heart,
- ⁶ Please pass the villages and come over.
- ⁷ Although it is true that the parents are ruthless,
- ⁸ It's impossible to keep you outside the door.

Zhe mthun pa'i skor 'Falling in Love'

If the relationship between the man and woman further develops, they may 'fall in love' with each other. In this session, the couple expresses their deep love to each other.

Male (Stag 'bum thar and Skal bzang 2002:129)

- ¹ କ୍ରୁଦ୍ୱାରା ଶାହିନ୍ଦା କ୍ରୁଦ୍ୱାରା କ୍ରେ
- ² ଶିର୍ଦ୍ଦିନ୍ଦା କ୍ରୁଦ୍ୱାରା ସନ୍ଦିନ୍ଦା ଶାହିନ୍ଦା କ୍ରେ
- ³ ଦିନ୍ଦିନ୍ଦା କ୍ରୁଦ୍ୱାରା ଶାହିନ୍ଦା କ୍ରୁଦ୍ୱାରା କ୍ରେ
- ⁴ ଶାହିନ୍ଦା କ୍ରୁଦ୍ୱାରା ସନ୍ଦିନ୍ଦା କ୍ରେ
- ⁵ ଶାହିନ୍ଦା କ୍ରୁଦ୍ୱାରା ସନ୍ଦିନ୍ଦା କ୍ରେ

6 དྲྲྲ' ພྱଦ' ອଣ' ཀ' ສାଲକ' ར୍ଯྏ' ພଶ

7 ອନ' ສାଲକ' ར୍ଯྏ' ສୁତ୍ର' ພଶକ' ཁିଲ୍ଲି

8 ອଣ' ສଦ' ར୍ଯྏ' ພଶକ' ອଣ' ພଶ

¹ The vulture's homeland is Upper Lingkar,

² But it has alighted on the red, rocky cliff.

³ The red cliff where it has alighted is so comfortable that

⁴ I forgot my homeland in Upper Lingkar.

⁵ The birthplace of the young man is his own village,

⁶ But I am now playing in another's village.

⁷ The girl from the other village is so sweet that,

⁸ I have forgotten my own village.

Female (Stag 'bum thar and Skal bzang 2002:135)

1 ཡ' ར୍ଯྏ' ພྱଦ' ອଣ' ສାଲକ' ພଶ

2 ອଣ' ສାଲକ' ອଣ' ར୍ଯྏ' ພଶକ' ཁିଲ୍ଲି

3 ອଣ' ສାଲକ' ອଣ' ພྱଦ' ພଶକ' ສିଲା' ສିଲା

4 ཡ' ར୍ଯྏ' ພྱଦ' ສାଲକ' ອଣ' ພଶକ' ພଶ

5 ພྱଦ' ອି' ພྱଦ' ພྱଦ' ສାଲକ' ພଶ

6 ອଣ' ສାଲକ' ອଣ' ར୍ଯྏ' ພଶକ' ཁିଲ୍ଲି

7 ར୍ଯྏ' ສାଲକ' ອଣ' ພྱଦ' ພଶକ' ສିଲା' ສିଲା

8 ພྱଦ' ສାଲକ' ອଣ' ພଶକ' ພଶ

¹ Although the cuckoo and lark,

² Were not born together,

³ They have gathered in the same forest,

⁴ And fallen in love atop the same tree.

⁵ Although both the young man and woman,

⁶ Were born in different places,

⁷ They have gathered in one village,

⁸ And fallen in love with each other at the party.

- 8 བྱྴ-ཆྱྴ-ନ୍ୟା-ର୍ଗ୍ସା-ସ୍ତ୍ରୀ-କେ-ଣ୍ଣ
- 9 ର୍ଗ୍ସା-ତୁଦ-ର୍ଗ୍ସା-କେ-ତୁଦନ୍ଦ-ର୍ଗ୍ସା-ତୁଦ-ର୍ଗ୍ସା
- 10 ତୁଦ-ର୍ଗ୍ସା-ଦ୍ୱା-କେ-ର୍ଗ୍ସା-ଜୀ-ର୍ଗ୍ସା
- 11 ତୁଦ-ର୍ଗ୍ସା-ଦ୍ୱା-କେ-ର୍ଗ୍ସା-କ୍ଷେତ୍ର-ର୍ଗ୍ସା
- 12 କେ-ଣ-ମ୍ବନ୍ଦ-ର୍ଗ୍ସା-କ୍ଷେତ୍ର-ର୍ଗ୍ସା-ର୍ଗ୍ସା
- 13 ର୍ଗ୍ସା-ମ୍ବନ୍ଦ-ର୍ଗ୍ସା-କ୍ଷେତ୍ର-ର୍ଗ୍ସା-ପ-ର୍ଗ୍ସା-ମ୍ବନ୍ଦ-ର୍ଗ୍ସା
- 14 ର୍ଗ୍ସା-ନ-କ୍ଷେତ୍ର-ର୍ଗ୍ସା-ପ-ର୍ଗ୍ସା

¹ Upper U-Tsang, the place of Dharma, is the place

² Where the blessing-possessor Shakyamuni abodes.

³ Do you sincerely wish to worship there?

⁴ If you do not sincerely wish to do so,

⁵ Please do not waste your time with prostrations,

⁶ Which kick up dust while you accumulate sin.

7 And

⁸ Tsotruk, the village where friends gather to party;

⁹ And young couples fall in love freely.

¹⁰ Do you sincerely wish to play with us?

¹¹ If you do not wish to play with us,

¹² Please do not waste time with meaningless talk,

¹³ Do not make yourself guilty with promises.

¹⁴ And do not fool we friends.

Female (Stag 'bum thar and Skal bzang 2002:148-9)

9 ཁେଣ་བନ୍ଦାସି ଦନ୍ତାଶିବା ପା
 10 ଶ୍ରୀ ଶ୍ରୀ ପରିବାର ବ୍ୟକ୍ତିର ଦର୍ଶନ
 11 ବିନା ପାଦପିଣ୍ଡ ବ୍ୟକ୍ତିର ଦର୍ଶନ
 12 ଶ୍ରୀ ଶ୍ରୀ ବ୍ୟକ୍ତିର ଦର୍ଶନ

- ¹ Please tell the garment with dragon patterns,
- ² It is not that I do not wish to wear you,
- ³ From the time I put you on,
- ⁴ You ought to protect me from rain in the summer months,
- ⁵ And cold winds in the winter months.
- ⁶ You should never say that you can't do it.

- 7 Please tell the lover in the village,
- 8 It is not that I do not wish to play,
- 9 From the time I begin playing,
- 10 You should tolerate the villagers' rumors,
- 11 And leave the parents, dear to you.
- 12 You should never say no to it.

Kha 'bral ba'i skor 'Parting'

Lovers must part ways at the end of the party. Before departure, the two sides express their sadness about leaving their lover. Meanwhile, they also express their wishes and promises to each other.

Male (Sha bo thse ring 2011:208)

- 1 ཡང-ཤྱଶ-“ନ୍ୟାମ-ୱ୍ୱର୍କ-ଗର୍ବା”ର୍ବା
- 2 ସ୍ଵର୍ଗାଲ୍ମଦ-ମନ୍ଦିର-ଶ୍ରୀକର୍ଣ୍ଣାମନ୍ଦିର-ମନ୍ଦିର-ନ୍ୟା
- 3 ସ୍ଵର୍ଗାଲ୍ମଦ-ଶବ୍ଦ-ଦିନ-ପରା-ମାନ୍ୟିଂ
- 4 ଶ୍ରୀକର୍ଣ୍ଣାମନ୍ଦିର-କର୍ଣ୍ଣାମନ୍ଦିର-ଶ୍ରୀକର୍ଣ୍ଣାମନ୍ଦିର
- 5 ଦନ୍ତପାଦ-ମନ୍ଦିର-ଶ୍ରୀକର୍ଣ୍ଣାମନ୍ଦିର-କର୍ଣ୍ଣାମନ୍ଦିର

୬ ଶ୍ରୀକେତ୍ରପ୍ରଧାନଙ୍କୁରେଣ୍ଟରଣ୍ଣ
୭ ହଶ୍ଚଶ୍ରୀପତନ୍ତରବନ୍ଧୁରେଣ୍ଟରଣ୍ଣ

8 བྱାନ୍-ତୁଦ୍-ସା-ହୁଦ୍-ସା-ତୁଦ୍-

9 རྒྱྲ རྒྱྲ རྒྱྲ རྒྱྲ རྒྱྲ རྒྱྲ རྒྱྲ རྒྱྲ རྒྱྲ རྒྱྲ

10 ལྷ རྒྱྱ ཡ རྒྱྱ རྒྱྱ རྒྱྱ རྒྱྱ རྒྱྱ

- ¹ Looking up in the sky to see
- ² The green dragon leaving the clouds,
- ³ Please don't feel sad for its departure,
- ⁴ And wait between the white and black clouds,
- ⁵ I shall return without delay.

- ⁶ From the solemn village,
- ⁷ When I depart from here,
- ⁸ Please don't feel sad for my departure,
- ⁹ Wait for me at the gate,
- ¹⁰ And I shall return without delay.

Female (Sha bo thse ring 2011:212)

¹ ପହଁକେରି ପହଁକୁନ୍ଦେଶ୍ୱରିନ୍ଦ୍ରା।

3 ମାତ୍ରାବିହାରୀଙ୍କରେ କିମ୍ବା

4 ପକ୍ଷ-ମେଷ-ବ୍ରାହ୍ମମେଷ-କର୍ମହୀନ-ବ୍ରାହ୍ମି

५ श्वेतश्वेतग्रन्थान् ॥

⁶ དྲྲିକ୍ ମହାନ୍ ସହିତ୍ ଗୀତ୍ ରଖିଥାଏ

୪ ଶଶିଶ୍ରୀନାଥପାତ୍ର

- ¹ When you go through large and small lakes,
- ² Please do not forget the central island.
- ³ Although I am not saying that you will,
- ⁴ You may forget when you see similar lakes.

- ⁵ When you go through large and small villages,
- ⁶ Please do not forget your intimate lover,
- ⁷ Although I am not saying that you will,
- ⁸ You may forget when you meet similar friends.

୫ ଶଶ୍ରତୁର୍ବେଶବିନ୍ଦୁ

၆ မြန်မာနိုင်ငြခံနှင့်

୭ ଶ୍ରୀହେଠେଶ୍ୱରମିଶ୍ରମାତ୍ରମାତ୍ର

8 ଶ୍ରୀକିଶ୍ନୁନ୍ଦରାଶବ୍ଦିନୀ

¹ When the vulture leaves the forest

² Do not turn back to look at the forest,

³ If you see the forest,

⁴ It will make you reluctant to depart.

⁵ When you, the beloved, go elsewhere,

⁶ Please do not turn back to look at the village.

⁷ If you see the village,

⁸ It will make you reluctant to leave.

Rogs dran pa'i skor 'Longing for Each Other'

Due to their deep love for each other, the young couple may miss each other during temporary separations, and expresses their sadness and longing for each other. In practice, they sing to each other face-to-face as if they were separated.

Male

੩ ਪ੍ਰਾਤੀ ਪ੍ਰਕਾਸ਼ ਸੰਗ

၆ ရန်ပန္နရန်ပန္န

୭ ପ୍ରକାଶକ ପରିଷଦ

⁸ ད ད ད ད ད ད ད

၁၁။ မြန်မာ့မြန်မာ့မြန်မာ့မြန်မာ့

¹⁰ ཁྱା. ཁྱା. ཁྱା. ཁྱା. ཁྱା. ཁྱା. ཁྱା.

- ¹ When I travel in the rocky mountains,
- ² I feel thirsty at the edge of the mountains.
- ³ It is not that there are no mountain springs,
- ⁴ But if there is no blue water from the Yellow River,
- ⁵ I cannot quench my thirst at mountain springs.

- ⁶ When I travel through the village,
- ⁷ I feel sad at the village entrance.
- ⁸ It is not that I have no friends there,
- ⁹ But if I do not see my loved one,
- ¹⁰ I cannot control my sadness, even though there are many friends.

Female (Stag 'bum thar and Skal bzang 2002:223)

- ¹ ཀླାଶ'କୁହ୍ରଦ୍ବୀଶ'ଶ୍ରୀଶ୍ରୀଶ୍ରୀ
- ² ଶ୍ରୀକླାଶ'ର୍ମକୁହ୍ରଦ୍ବୀଶ'ଶ୍ରୀଶ୍ରୀ
- ³ ଦ'କୁହ୍ରଦ୍ବୀଶ'କླାଶ'ଶ୍ରୀଶ୍ରୀଶ୍ରୀ
- ⁴ ଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀ

- ⁵ ଶ'ଶ୍ରୀକେତ'ଦ୍ବୀଶ'ଶ୍ରୀଶ୍ରୀଶ୍ରୀ
- ⁶ ଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀ
- ⁷ ଦ'ଶ୍ରୀକେତ'ଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀ
- ⁸ ଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀ

- ¹ Dear cuckoo in the middle of the forest,
- ² Although you are gone from the forest,
- ³ And I, the lark, remain behind in the forest,
- ⁴ You are my unforgettable bird.

- ⁵ Dear darling from the great village,
- ⁶ Although you have left the village,
- ⁷ And I remain outside the village,
- ⁸ You are my unforgettable beloved.

Male (Stag 'bum thar and Skal bzang 2002:202-3)

- ¹ ଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀ
- ² ଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀଶ୍ରୀ

¹ Please tell the bird with the turquoise head

² On the tree in the dense forest:

³ The forest is wide and dense,

⁴ Until the next time we meet each other,

⁵ The tops of the trees shall not dry due to sunlight,

⁶ And I will not toss the fruits to others.

⁷ Oh, blue cuckoo,

⁸ Please do not forget us, the forest.

⁹ In the middle of the solemn village,

¹⁰ Please tell my angelic darling:

¹¹ The village is wide and large,

¹² Until the next time we meet each other,

¹³ I will not seek fair-weather friends elsewhere,

¹⁴ And will not speak even three words to others

¹⁵ Oh my bosom friend, a boy of good lineage,

¹⁶ Please do not forget us girls.

Rogs 'gal ba'iskor 'Breaking up'

Just as two lovers can break up in real life, two singers break up in singing competitions as well. In this section, the two sides find shortcomings with each other and reproach each other with sarcastic words.

Male (Stag 'bum thar and Skal bzang 2002:269)

- 1 ། ས୍ତ୍ରୀ ཤ୍ୱା གୁରୁ ཤ୍ୱା གୁ གୁ གୁ གୁ
- 2 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 3 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 4 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 5 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 6 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 7 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 8 ། ས୍ତ୍ରୀ ཤ୍ୱା གୁ གୁ གୁ གୁ གୁ གୁ
- 9 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 10 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 11 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 12 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 13 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ གୁ
- 14 ད གୁ གୁ གୁ གୁ གୁ གୁ གୁ

¹ When hundreds of birds gathered in the sky.

² I, the vulture, was excluded.

³ I do not see why I should have been excluded,

⁴ But if I have to be kept out of the group,

⁵ I shall not stay, but will leave.

⁶ After I am gone, the hundreds of birds should be in harmony.

⁷ It would be shameful if you were not.

⁸ When hundreds of friends gather in the village,

⁹ We, the boys, were excluded,

¹⁰ I do not see why we should have been excluded,

- ¹¹ But if we have to be kept out of the group,
- ¹² I, the intimate friend, shall not stay, but will leave.
- ¹³ After I am gone, the friends should be in harmony,
- ¹⁴ It would be shameful if you were not.

Female (Stag 'bum thar and Skal bzangs 2002:275)

- 1 ཕྱ ཁ ཕ ཁ ཕ ཁ ཕ ཁ ཕ ཁ ཕ ཁ ཕ ཁ
- 2 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 3 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 4 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 5 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 6 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 7 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 8 ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 9 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 10 ཕ ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 11 ཕ ཕ ཕ ཕ ཕ ཕ ཕ
- 12 ཕ ཕ ཕ ཕ ཕ ཕ
- 13 ཕ ཕ ཕ ཕ ཕ ཕ
- 14 ཕ ཕ ཕ ཕ ཕ
- 15 ཕ ཕ ཕ ཕ
- 16 ཕ ཕ ཕ

- ¹ Oh, the clear Yellow River,
- ² In the past, when you wanted to flow,
- ³ You were as clear as nectary dew,
- ⁴ But now, when you do not want to flow,
- ⁵ You use golden fish and silver fish as excuses.
- ⁶ You do not need to find excuses,
- ⁷ Why don't you just say that you no longer want to flow?

⁸ I shall not say that you must flow.
⁹ Oh, friend with sweet words!
¹⁰ In the past, when you wanted to play,

¹¹ You were dearer than parents.
¹² But now, when you don't want to play,
¹³ You use rumors as excuses.
¹⁴ You do not need to find excuses,
¹⁵ Why don't you just say that you no longer want to play?
¹⁶ I shall not say that you must play.

Male (Stag 'bum thar and Skal bzang 2002:287)

¹ རྒྱା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
² କ୍ର୍ମଦ୍ଵା'ପତ୍ରା'ଦର୍ଶକଦ୍ଵାର୍ପଦ
³ ଦ୍ଵିତୀୟଦ୍ଵାରା'ଦର୍ଶନା'ପରିଦର୍ଶନ
⁴ କର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
⁵ କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
⁶ କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
⁷ କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
⁸ କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
⁹ କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
¹⁰ ଦ୍ଵିତୀୟଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
¹¹ ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
¹² କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
¹³ କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା
¹⁴ କ୍ର୍ମଦ୍ଵାରା'ଶାର୍ମିଣ୍ୟୁଦ୍ଦଶର୍ମି'ଦ୍ଵୀପା'ତା

¹ In the center of the place named Golden Valley,
² There are hundreds of thousands of horses.
³ Among them is my own stallion,
⁴ Which has never kicked its legs at me.
⁵ But now he does, so it is obvious that,
⁶ He has met a bad master,
⁷ And is controlled by his bridle.

⁸ In the solemn village,
⁹ There are hundreds and thousands of friends.
¹⁰ Among them is my own lover,
¹¹ Who has never told me any nonsense.
¹² But now she does, so it is obvious that,
¹³ She has met a bad boy,
¹⁴ And is controlled by his words.

Female (Stag 'bum thar and Skal bzang 2002:271-2)

¹ རྩ'ୟଶ'ୟେନ୍ଦର୍ଶ'ୟ'ୟଶ
² ར'ୟଶ'ର୍ଶ'ର୍ଶ'ୟେନ୍ଦର୍ଶ'ର୍ଶ'ୟଶ
³ ଯୁକ୍ତିବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁ'ପିନ୍ଦଶି||
⁴ ପର୍ଶନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁ||
⁵ ନ୍ତର୍ଶନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁ||
⁶ ନିନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁର୍ବୀଶି||
⁷ ପର୍ଶନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁ

⁸ ନ୍ତର୍ଶନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁର୍ବୀଶ
⁹ ନିନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ
¹⁰ ଯୁକ୍ତିବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁ'ପିନ୍ଦଶି||
¹¹ ପିନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁ||
¹² ପିନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁର୍ବୀଶି||
¹³ ନିନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁର୍ବୀଶି||
¹⁴ ନିନ୍ଦନ୍ତୁର୍ବୀଶ'ଶ'ନିନ୍ଦନ୍ତୁର୍ବୀଶ

¹ The beautifully horned female wild yak in the beautiful mountains,
² Thinking about its round beautiful horns,
³ It is hard to forget her for a while.
⁴ When she turns to the mountain springs,
⁵ I wish to throw stones to her.
⁶ But thinking carefully, there is no reason to do so,
⁷ Because it is impossible for a wild yak to turn into livestock. .

⁸ The friend with sweet words in the village,
⁹ When thinking about entertainment and good relationships,
¹⁰ It is hard to forget her for a while.
¹¹ When you go with the fair-weather friends,
¹² I want to say some harsh words,
¹³ But thinking carefully, there is no reason to do so,
¹⁴ Because it is impossible for you to become my spouse.

Male (Stag 'bum thar and Skal bzang 2002:290)

¹ ༄ ས୍ତର୍ གେ ལୁ ར རେ སେ གେ ལୀ ར ར୍ତନ୍
² ད ན ན ན ན ན ན ན ན ན ན ན
³ ད ན ན ན ན ན ན ན ན ན
⁴ ༄ ན ན ན ན ན ན
⁵ ༄ ན ན ན ན ན
⁶ ད ན ན ན ན ན ན
⁷ ད ན ན ན ན ན
⁸ ༄ ན ན ན ན

¹ Oh the mouse-like goat, what do you think?
² Do you think that I have put a blessed cord on your neck?
³ I will never leave the white sheep,
⁴ And put the cord on a goat's neck.

⁵ Oh, fair-weather friend, what do you think?
⁶ Do you think that I've chosen you this time?
⁷ I shall never leave my intimate darling,
⁸ And exchange words with a fair-weather friend.

Female (Stag 'bum thar and Skal bzang 2002:306)

¹ ༄ ན ན ན ན ན
² ད ན ན ན ན ན
³ ད ན ན ན ན
⁴ ད ན ན ན

- ¹ The growing trees twist and bend,
- ² And their fruits taste sour and bitter.
- ³ I tasted them last year by mistake,
- ⁴ And I swear that I will never have them again.

- ⁵ The friends I have played with are senseless and thoughtless,
- ⁶ And their words are stumbling and mumbling.
- ⁷ I played with you last year by mistake.
- ⁸ And I swear that I will never play with you again.

Bde mo 'jog pa'i skor 'Farewell'

In this section, the two sides say goodbye to each other.

Male (Stag 'bum thar and Skal bzang 2002:317)

- କୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣା
- କୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣା
- କୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣା
- କୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣାକୁଷ୍ଣା

- 5 ଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀ
- 6 ଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀ
- 7 ଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀ
- 8 ଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀନାଥଙ୍କୁଣ୍ଡାଶ୍ରୀ

- ¹ The water in the Yellow River shall not stay, but leave,
- ² And the round pebble will not leave, but stay.
- ³ I, the water in the Yellow River, shall flow far away,
- ⁴ And you, the pebbles, please remain peacefully on the river bed.

⁵ We, the boys, shall not stay, but leave,
⁶ And leave you ladies behind.
⁷ We shall go far away,
⁸ And you ladies please remain.

Female (Stag 'bum thar and Skal bzang 2002:315)

¹ ພ ສ ສ ທ ສ ສ ພ ພ
² ດ ສ ດ ດ ດ ດ ດ
³ ດ ດ ດ ດ ດ ດ ດ
⁴ ດ ດ ດ ດ ດ ດ
⁵ ພ ພ ສ ທ ສ ພ ພ
⁶ ຖ ຖ ດ ດ ດ ດ
⁷ ຖ ຖ ດ ດ ດ ດ
⁸ ດ ດ ດ ດ ດ

¹ I shall say goodbye once and again,
² Oh golden sun, please be well.
³ My farewell goes not only to the sun,
⁴ But also to the moon.

⁵ I shall say goodbye once and again,
⁶ My childhood sweetheart, please be well.
⁷ My farewell goes not only to you, my sweetheart,
⁸ But also to our peers.

NEWLY CREATED *LA GZHAS*

As mentioned in the introduction, the lyrics of *la gzhas* are evolving as time passes. Although I have no access to some of the newest songs, I present some examples of novel love songs below. In terms of their meaning, they can be categorized under the above-mentioned headings.

Song 1. (Skal bzang and Skal bzang don grub 1993:288-9)

¹ ས୍ତ୍ରେ' རୁଦ୍ଧ' ས୍ଵର୍ଗ' (କ୍ରୋଷଣ) ପଞ୍ଚ' କ୍ରିତ' ସା

² ଶ୍ରୀ' ସମ୍ମରା' ଦୁଷ୍ଟିଶା' ବା' ଯମା' ଶି

³ କର୍ମ' ସମ୍ମଦ' ସମ୍ମା' କୁ' ଜୀ' ଧ୍ୟନ'

⁴ କର୍ମ' ସମ୍ମଦ' ସମ୍ମା' କୁ' ଧ୍ୟନ' ବା

⁵ କୁ' ମୁଖରୀ' ପରି' ମନୁତ୍ତମ' ବା' ମନ୍ତ୍ରା' ମନ୍ତ୍ରା

⁶ ଶ୍ରେ' ମତ' ଖୁଲ୍ଲି' କ୍ଷେତ୍ରା' ବା' କ୍ରିତ' ତ୍ରୈ

⁷ ଶ୍ରୀ' ସମ୍ମରା' ଦୁଷ୍ଟିଶା' ବା' ଯମା' ଶି

⁸ କର୍ମ' ଧିନ' ଶିକ୍ଷା' ହନ' ମର' ଜୀ' ଧିନ'

⁹ କର୍ମ' ଧିନ' ଶିକ୍ଷା' ହନ' ମର' ଧିନ' ବା

¹⁰ ମରା' ଶି' ଦଶା' ମତ' ବିଶା' ଦଶ' ମନ୍ତ୍ରା' ମନ୍ତ୍ରା

¹ Oh, the plastic lotus

² Appears superficially attractive.

³ But can you send forth the fragrance of flowers?

⁴ If you can send forth such fragrance,

⁵ I shall offer you to the Maitreya Buddha.

⁶ Oh, my fifteen-year-old lover,

⁷ Appears superficially attractive.

⁸ But are you reliable?

⁹ If you are reliable,

¹⁰ I promise not to break up with you.

Song 2. (Skal bzang and Skal bzang don grub 1993:290)

¹ ଶା' ଶ୍ରେ' କ୍ଷେତ୍ର' ବା' ଧିକ୍ଷି' ଶି' (ହନ୍ତା' ସର୍ବ) ଶ୍ରେଣୀ

² ଶା' ଦ' କ୍ଷେତ୍ର' କରା' ମର' ଶି' ଶ୍ରେଣୀ

³ ଶା' ଶ୍ରେ' ନ' ସର୍ବ' ଶି' କ୍ରିତ' କ୍ରୁ' (ର' ସର୍ବ) ଶ୍ରେଣୀ

⁴ ଶା' ଶ୍ରେ' କ୍ଷେତ୍ର' କରା' ମର' ଶି' ଶ୍ରେଣୀ

⁵ ଶା' ଶ୍ରେ' କ୍ଷେତ୍ର' କରା' ମର' (ରାତା' ହନ୍ତା) ମର' କ୍ରୁ' ଧିନ'

- ¹ You, the women, should be vehicles on ground,
- ² And we, the men, should be airplanes in the sky,
- ³ And our relationship should be the phone between us.
- ⁴ If we find our soul mates, I will phone you.
- ⁵ If we don't get along, bombs shall be dropped on you.

These newly created songs use Chinese words, *suliao* 'plastic', *qiche* 'vehicle', *dianhua* 'telephone', and *zhadan* 'bomb' that are commonly used in daily Amdo Tibetan dialect. These new songs were collected in the early 1990s, and so are not very new. More recently, a new format of *la gzhas* known as *dgu tshig*, meaning nine syllables, has become popular among singers, but I shall leave it to other researchers to describe it in more detail (Lha lung tshe ring 2008:53).

With the above examples of Amdo Tibetan love songs, I believe that readers have a preliminary understanding of this aspect of Amdo Tibetan culture. Yet again, there are related topics that I was unable to include in this paper – love songs from Khams or Central Tibet, comparisons of Amdo love song with other forms of Tibetan folk songs or with love songs of other ethnic groups. All of these remain topics for further research.

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NON-ENGLISH TERMS

'Dod rtse ད ད ད ད

Aba 阿坝

Amdo ང ང

Bka' ma mkha 'bum ལ ར ར ར ར ར ར

Chos skyid sgrol ma ཁ ག ག ག ག ག

Dgu tshig ད ད ད

dianhua 电话

Dpa' ris ད ད ད

G.yang mo skyid ལ ར ར ར ར

Gannan 甘南

Glu rol ད ད

Guide 贵德

Hainan 海南

Hua'er 花儿

Kan lho ལ ད

Khams	ཁams
Khri ka	ཁྲିକ
Lagzhas	ལାଗ୍ଜା
La-ye	ଲାୟେ
Lab tse	ଲାବ୍ତେ
Lha lung tshe ring	ଲ୍ହାଲୁଙ୍କ୍ରେଙ୍କ
Lnga ba'i dbyar ston	ଲ୍ଲଙ୍ଗବାଇଦ୍ବ୍ୟାରସ୍ତାନ
Me tog skyid	ମେତୋଗ୍ସ୍କ୍ରେଙ୍କ
Mtsho lho	ମ୍ତ୍ଶୋଲ୍ହୋ
qiche	କିଚେ
Qinghai	କ୍ଷିଙ୍ଗାଇ
Rdo rje rgyal	ର୍ଦୋର୍ଜେର୍ଗ୍ୟାଲ
Rdosbis	ର୍ଦୋବିସ
Reb gong	ରେବ୍ଗଙ୍କ
riglu	ରିଗ୍ଲୁ
Rig 'dzin	ରିଗ୍ଦ୍ଜିନ୍
Rnga ba	ରଙ୍ଗବା
rogs 'then	ରୋଗ୍ସ୍ତେନ୍
Sha bo tsho ring	ଶାବୋତ୍ଶୋର୍ଙ୍କ
shan'ge	ଶାନ୍ଗେ
Sichuan	ସିଚ୍ଚାନ୍
Skal bzang	ଶକ୍ଲବ୍ଜାଙ୍କ
Skal bzang don grub	ଶକ୍ଲବ୍ଜାଙ୍କଦୋନ୍ଗ୍ରୁବ
Skal bzang nor bu	ଶକ୍ଲବ୍ଜାଙ୍କନ୍ଦ୍ରୁବ
Skal bzang rin chen	ଶକ୍ଲବ୍ଜାଙ୍କରିଙ୍କେଣ
Stag 'bum thar	ଶଟାଗ୍ବୁମ୍ବାର
suliao	ସୁଲାଇ
Tianzhu	ତିଆନ୍ତୁ
Tshe rgyal	ତ୍ସେର୍ଗ୍ୟାଲ
Xunhua	ଶୁନ୍ହା
Yul shul	ୟୁଲ୍ବୁଲ
Yushu	ୟୁଶୁ
zhadan	ଜାଦାନ